VLADO MARTEK
PIKTOGRAMSKA ABECEDA

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ČITAJTE PIKTOGRAME

Sjećam se da su me se na retrospektivboj izložbi Vlade Marteka organiziranoj 2008. u prostorima Gliptoteke HAZU, u produkciji zagrebačke Moderne galerije, najviše dojmile Martekove slike. Bez obzira da li sam se našao pred štafelajnim slikama ili crtežima i kolažima, svugdje gdje su površinom umjetničkog objekta dominirali različiti motivi i znakovi, neboje kao što su crna i bijela ili osnovne boje, osjećao sam se neobično privučenim. Moguće je sada, ovako iz stručne perspektive, reći da me privukao način na koji je Martek pristupio fenomenu slikovne reprezentacije. Primjerice: dobar je dio slika i crteža nastao tijekom 80-ih, u takozvanom razdoblju transavangarde, odnosno *nove slike*, pa mi je ubrzo postalo jasno da moram promijeniti listu kanonskih autora takozvanog *povratka slici*, iako Martek s tim umjetničkim pravcem ne dijeli puno. Moguće je, kažem, gledati na susret s Martekovim slikama i tako, ali bilo je tu još nešto.

Read the pictographs

After attending Vlado Martek retrospective organised in 2008 in Glyptotheque of Croatian Academy of Sciences and Arts in the production of Modern Gallery in Zagreb, I remember I was most impressed by Martek's paintings. No matter if I was standing in front of easel paintings or drawings and collages, anywhere, where the surface of the art object was dominated by different motifs and signs, non-colours such as black or white or primary colours, I felt strangely attracted. Presently, speaking from perspective of an expert, it is possible to say that I was drawn by Martek's approach to the phenomenon of pictorial representation. To illustrate: quite a portion of the paintings and drawings were created during the 80s, in the so-called transavantgarde or *New image painting*, so I soon realised that I have to change the list of canon authors of the so-called *return to painting*, although Martek does not share much with that art movement. It is possible, I say, to consider the encounter with Martek's paintings within this framework, but there was something more than that.

Ako se na povratak slikarstvu 80-ih može gledati i kao na pokušaj novog artikuliranja slike (imago) kao osobitog načina reprezentacije, onda se Martekove slike i danas nadaju izuzetno sugestivnim i neobično živima. Tim više što su sve relizirane krajnje skromno: nema monumentalnosti, nema one tipične opijenosti slikarstva samim sobom tako svojstvene tom umjetničkom razdoblju. Martekove slike kao da se ne trude biti slike. Sve je reducirano, svedeno na najosnovnije: površina, boja, konture, simboli. Nema vještine, nema tajne.

Slika je u okviru umjetničke teorije 20.stoljeća imala poseban status, pa shodno tome i tretman. Kako je rastao stupanj njezine prisutnosti u svakodnevnom životu, tako je rasla i podozrivot prema njezinoj navodnoj društvenoj moći. Instrumenti umjetničke kritike uglavnom su dolazili s područja filoloških humanističkih

If the return to the 80s painting can be observed as the attempt of new articulation of the image (imago) as a particular manner of representation, then Martek's paintings even today figure as exceptionally suggestive and unusually alive. Especially considering their extremely modest realisation – there is no monumentality, no typical fascination of painting by itself so characteristic of the art period. Martek's paintings don't seem to try to be paintings. Everything is reduced, restricted to the most basic elements: surface, colour, contours, symbols. No skill, no secret.

Image had a special status within the 20th century art theory, ensuring it a special treatment. As its presence in everyday life grew, so grew the suspiciousness towards its alleged social power. Instruments of art criticism predominantly originated in the area of philological humanistic disciplines, so the visual form of communication was either avoided or interpreted in another context. Trends in humanities and social

disciplina, pa se slikovni oblik komunikacije ili zaobilazio ili interpretirao u drugom kontekstu. Kretanja na području društveno-humanističkih znanosti moguće je objasniti smjenama određenih epistemoloških paradigmi. Premda se njihov broj pred kraj 20. stoljeća povećao, takozvani lingvistički ili jezični obrat pokrenut na prijelazu iz 19. u 20. stoljeće obilježio je modernu humanistiku više od bilo koje druge teorije (feminističke, medijske, vizualne itd.) zaokupljene interpretacijom kulturnih fenomena. Svijet kao tekst, aforizam pripisan Jacques Derridau, dobro ocrtava ovu prevladavajuću tendenciju. Ono što u kulturi nije proizvedeno u mediju jezika trebalo je iz perspektive ove paradigme podvrgnuti tekstualizaciji. To je pretpostavljalo potragu za najmanjim razlikovnim jedinicima na osnovu kojih bi bilo moguće uspostaviti određenu strukturu podložnu matematičkim operacijama, primjerice, kvantifikacije, redukcije, komparacije i slično.

sciences can be explained through certain epistemological paradigm shifts. Although their number increased in the end of the 20th century, the so-called linguistic or language shift started at the turn of the 19th to 20th century marked the modern humanistic theory more than any other theory (feminist, media, visual, etc.) dealing with the interpretation of cultural phenomena. World as text, an aphorism ascribed to Jacques Derrida, rightly illustrates this predominant tendency. In culture, that, which was not produced in the language as a medium, had to be subjected to textualisation from the perspective of this paradigm. That presumed the search for the smallest distinguishing units based on which it would be possible to establish a certain structure subject to mathematical operations, such as quantification, reduction, comparison and so on. The formalist art criticism had been searching the image, the music, as well as the non-verbal forms of performance arts for a certain *language*, a set of isolated elements liable to various organisations.

Formalistička umjetnička kritika je tako i u slici, i u glazbi i u neverbalnim oblicima izvedbenih umjetnosti tražila svojevrsni *jezik*, odnosno skup međusobno izoliranih elemenata podložnih različitim organizacijama. Geometrijska, slikarska i kiparska apstrakcija, a potom ubrzo i različiti oblici umjetničkih eksperimenta s tehnologijom (stroj, kompjutor itd.) bili su, primjerice, ogledni primjeri formalističke paradigme. Svaka svaka druga umjetnička reprezentacija kojoj numerička organizacija nije bila prioritet, proglašena je nepouzdanom, ambivalentnom, opskurnom. Štoviše, u Deriddaovom svijetu teksta, slika je bila samo novi način pisanja, *vrsta grafičkog znaka koji se prikriva kao izravan transkript onoga što prikazuje*.

Martek se, po vlastitom priznanju, okrenuo slikama — crtežima, kolažima, akrilima na platnu, fotografijama — onda kada je, s jedne strane,

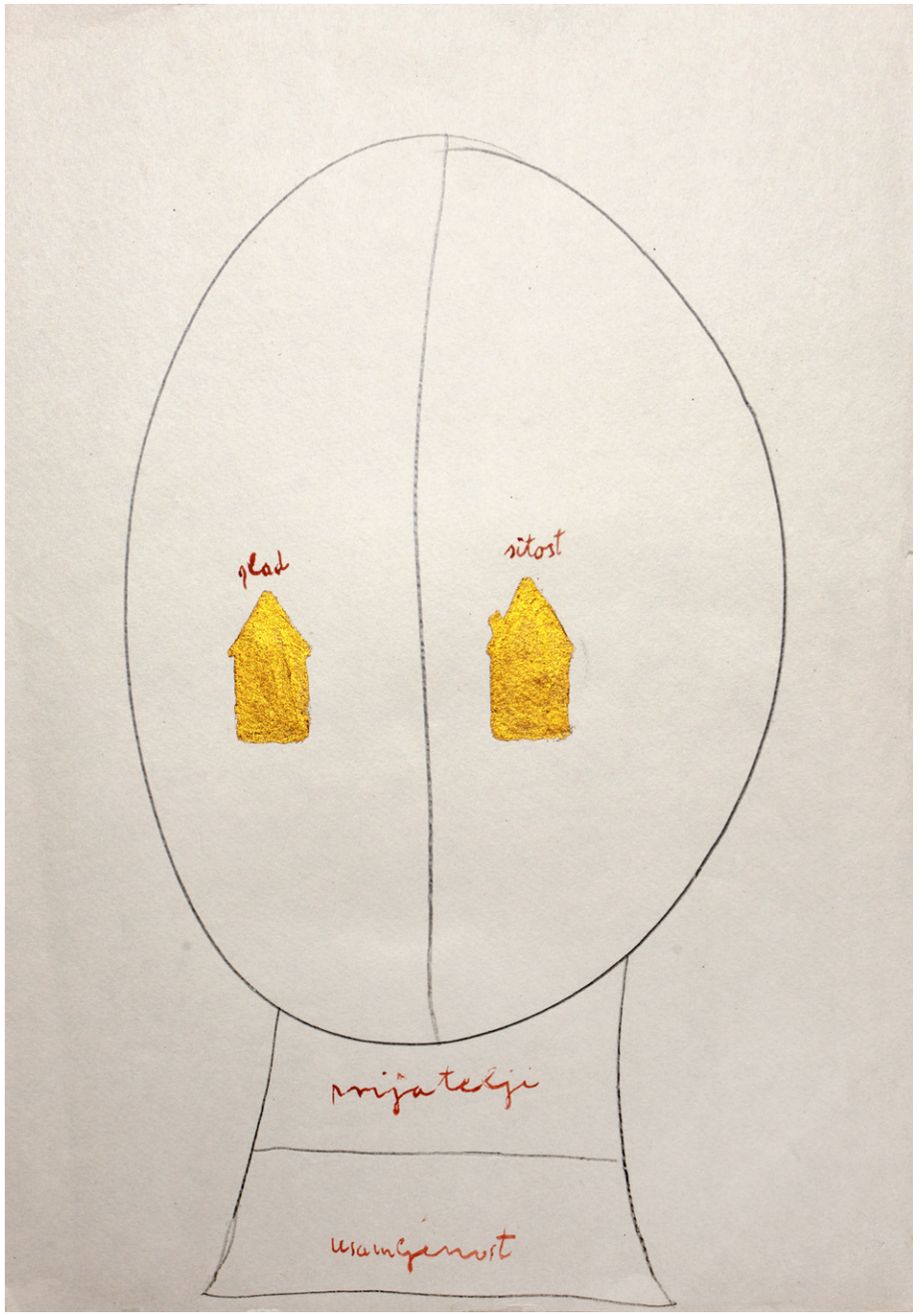
Geometric, painting and sculptural abstraction, soon followed by various forms of artistic experiments with technology (a machine, a computer, etc.) were examples of formalist paradigm. Any other artistic representation not giving priority to numerical organisation was declared unreliable, ambivalent, obscure. Moreover, in the Derrida's world of text, the image was just a new way of writing, *a type of graphic sign which is a direct transcript of what it represents*.

In his own admission, Martek turned to images — drawings, collages, acrylic on canvas paintings, photographs — at a time when, on one hand, the pressure of emotional experience became too great to be ignored, and on the other hand, at a time when he thought that unlike words, i.e. poetry, image communicated with people more easily. In a manner, that change marked the end of Martek's believing in the possibility of a new society which was supposed to arise at the point of erasing the boundary between art and life.

pritisak emotivnog iskustva bio preveliki da bi ga se ignoriralo, a s druge, onda kada je pomislio da za razliku od riječi, odnosno poezije, slika lakše komunicira s ljudima. Na jedan način ta je promjena markirala kraj Martekove vjere u mogućnost novog društva koje je trebalo nastati na mjestu brisanja granice između umjetnosti i života. Martekovi agitacijski letci koje je lijepio po javnim prostorima, uvjeravajući ljude da je čitanje Maljeviča, Majakovskog, Rimbauda ili Miljkovića ne samo estetska, nego i etička potreba, nisu urodili plodom. U to se, u količinu čitanosti poezije i vrhunskih djela svjetske književnosti općenito, kao knjižničar svakodnevno mogao uvjeriti. Nitko izvan uskog kruga prijatelja i kolega umjetnika poeziji, filozofiji ili suvremenoj umjetnosti nije pridavao veliku važnost. Svijetu je poezija, kao i pred-poezija koju izvodi 70-ih godina — osobit oblik Martekove kritike institucije književnosti usmjeren na demistifikaciju autorstva, analizu jezika

Martek's agitation flyers, which he posted in public spaces, persuading people that reading Malevich, Mayakovski, Rimbaud or Miljkovic is not just an esthetical but also an ethical need, did not bear fruit. Being a librarian, he could witness the readership volume of poetry and world-class literary works on a daily basis. Nobody besides a small circle of his friends and fellow artists gave considerable importance to poetry, philosophy or modern art. Poetry, together with the pre-poetry he performed during the 70s — a special form of Martek's critique of literature as an institution aimed at the demystification of authorship, language analysis and raising awareness of the material conditions of writing and reading — were obviously unnecessary to the world.

As a poet caught in visual arts within the framework of conceptual art and neo-avantgarde tendencies of the second half of the 20th century, Martek strived with all his might to avoid the myth of a skilled and inspired creator. While the process-oriented artistic practice enabled



i osvještavanje materijalnih uvjeta pisanja i čitanja — očito bila nepotrebna.

Kao pjesnik koji se zatekao u likovnoj umjetnosti u okviru konceptualne umjetnosti i neo-avangardnih tendencija druge polovine 20. stoljeća, Martek je svim silama izbjegavao mit o vještom i nadahnutom kreatoru. I dok su mu na polju likovne umjetnosti procesualne umjetničke prakse omogućavale takav odmak, poezija se, a posljedično i jezik, izdavala za posljedni bastion romantičke koncepcije umjetničkog stvaranja. Nije, stoga, čudo da su njegove najostrašćenije umjetničke akcije podrazumijevale (i) kritiku poezije. Martekov odnos prema poeziji nije samo promišljen, nego čini i konstitutivnu okosnicu njegovog cjelokupnog umjetničkog rada. On, primjerice, na svoje crteže i kolaže gleda kao na poeziju — *Oni su rječiti, a istovremeno to i nisu. Moji se crteži ne mogu dešifrirati. (...) Najviše volim kad ih se doživi kao*

him to achieve such a distance in visual arts, the poetry, and consequentially the language, remained the last bastion of the romantic concept of artistic creation. So, it is no wonder that his most impassioned art actions implicitly (also) included poetry criticism. Martek's relationship towards poetry is not just deliberate; it also constitutes the heart of his entire artistic work. For example, he thinks of his drawings and collages as poetry — *They are simultaneously both articulate, and not. My drawings can not be deciphered. (...) I prefer that they are observed as a drawn poetry.* — and through autopoetics sheds a light on his work by employing a three-part system, consisting of pre-poetry, poetry and post-poetry.

Pre-poetry encompasses what Martek, running away from writing classic poetry, works at within the framework of the world of visual arts: performs actions and agitates, draws graffiti, organises art events, postpones writing of the poetry, refuses to enter the language, creates

poeziju koja je crtana.) — i autopoetički osvjetljava svoj rad sustavom koji se sastoji od tri dijela, od pred-poezije, poezije i post-poezije.

Pred-poezija je ono što Martek, pobjegavši od pisanja klasične poezije, radi u okviru svijeta likovne umjetnosti: izvodi akcije i agitira, piše grafite, organizira umjetnička događanja, odgađa pisanje poezije, odbija ući u jezik, radi objekte koji su priprema za pisanje poezije itd. Pred-poezija koincidira sa svim bitnim umjetničkim trendovima druge polovice 20. stoljeća, odnosno s onim što se u okviru hrvatske umjetnosti zove Novom umjetničkom praksom. U Martekovoj kritici institucije književnosti i umjetnosti, jasni su tragovi takozvane institucionalne kritike; u okretanju materijalnim uvjetima umjetničkog rada moguće je prepoznati načela minimalističke, analitičke i siromašne umjetnosti, dok u prebacivanju lingvističkih tema i aporija na područje likovne

umjetnosti možemo prepoznati primjenu konceptualističkih umjetničkih procedura (pisanje riječi *zid* na zid, riječi *knjiga* na knjigu i slično, između ostalog, intertekstualna je referenca na kapitalno djelo Josepha Kosutha *Jedna i tri stolice*). Pred-poeziju generalno obilježavaju aktivnosti istraživanja i kritike; njome dominiraju aktivističke i racionalističke radne procedure.

Poezija je ono s čime je Martek neprestano sad u dijalogu, sad u sukobu; na neki način, poezija je njegova Ahilova peta. Ona je, također, plexus njegovog umjetničkog rada. Čak i onda kada odustaje od njezinog pisanja, svijest o njezinoj ishodišnoj ulozi ne nestaje. Njome dominira shvaćanje umjetnika kao izuzetnog pojedinca — barda, melankolika, čudaka, prevratnika itd. — koji, kako kaže Martek, *stvara vrijednost iz nečega što nema vrijednosti*. Poezija koju Martek sad piše, sad odbacuje, sad opet piše

objects as a preparation for writing poetry etc. Pre-poetry coincides with all important art trends of the second half of the 20th century, that is, with the so-called New Art Practice of Croatian art. Martek's criticism of institutions of literature and art contains evident traces of the so-called institutional critique; in the shift towards the material conditions of artistic work it is possible to recognise the principles of minimalist and analytical art, as well as Arte Povera, while in the transposition of linguistic topics and aporia to the field of visual art, we can recognise the application of conceptualist artistic procedures (writing the word *wall* onto a wall, the word *book* onto a book etc. is, inter alia, an intertextual reference to Joseph Kosuth's major work *One and Three Chairs*). The pre-poetry is mainly characterised by the activities of research and criticism; it is dominated by the activist and rationalist artistic procedures.

Poetry is that which Martek is in a constant shift between dialog and conflict with, in a way, poetry is his Achille's heel. It is also the plexus of his artistic work. Even when he gives up on writing poetry, the awareness of its central role does not disappear. It is dominated by the perception of an artist as an exceptional individual — a bard, a melancholic, an eccentric, a revolutionary etc. — who, in Martek's words, *creates value out of something that has no value*. The poetry Martek first writes, then rejects, then writes again is situated within the context of institution of literature somewhere between private and public, between soul and society, between contemplation and action and as such, it can synecdochically represent the art as an autonomous social practice. The poetry is thus characterised by *the metamorphosis of liquid (yearning) into the formalised structure of language* (Valery) and because of that, the question of representation of reality is its central interest — figures of speech, experimenting with verse and stanza, changes in relationship between poetry forms and genres, etc., all represent issues the poetry deals with. If the pre-poetry is characterised by research, the

stoji u kontekstu institucije književnosti negdje između privatnog i javnog, između duše i društva, između kontemplacije i akcije i kao takva može sinegdohalno predstavljati umjetnost kao autonomnu društvenu praksu. Poeziju, stoga, obilježava *načelna metamorfoza tekućeg (žudnje) u formaliziranu strukturu jezika* (Valery) i zbog toga je pitanje reprezentacije stvarnosti njezin centralni interes: jezične figure, eksperimenti na području stiha i strofe, promjene na području odnosa pjesničkih vrsta i žanrova itd., sve su to problemi kojima je poezija zaokupljena. Ako pred-poeziju obilježava istraživanje, poeziju obilježava stvaranje, ono što se kolokvijalno naziva stvaralačkom snagom ili voljom; ako pred-poeziju određuju aktivističke i racionalističke procedure, poeziju određuje sublimacija.

Post-poezija je, čini mi se, ključna pojava u kasnijem razdoblju Martekovog rada. Nigdje se,

poetry is characterised by creation, by something colloquially called the creative force or creative will; if the pre-poetry is defined by activist rationalist procedures, the poetry is defined by sublimation.

Post-poetry is, as it seems to me, the key feature of the later period of Martek's work. Nowhere else, among other things, as in the field of post-poetry, the media of visual and linguistic representation mix so freely, penetrating one another and resulting in hybrids surpassing, on one hand, the gender boundaries of poetry and visual arts, and on the other hand, the genre boundaries of visual poetry, paintings or drawings. However, besides mixing of various *texts*, discourses also mix, so Martek's post-poetry opens itself to visual discourses of religious, Christian and Buddhist culture, as well as to visual discourses of political propaganda and magic and alchemical practice. In spite of such abundance, the post-poetry is characterised by reduction, a sort of boiling down to visual and linguistic

između ostalog, kao na području post-poezije mediji slikovne i jezične reprezentacije ne miješaju tako slobodno, ulazeći jedan u drugi i rezultirajući hibridima koji nadilaze, s jedne strane, rodne granice poezije i likovne umjetnosti, a s druge, žanrovske granice vizualne poezije, slike ili crteža. Međutim, ne miješaju se samo različiti *tekstovi*, nego i diskursi, pa se Martekova post-poezija otvara vizualnim diskursima religijske, kršćanske i budističke kulture, kao i vizualnim diskursima političke propagande, odnosno magijske i alkemijske prakse. Unatoč takvom obilju, post-poeziju obilježava redukcija, svojevrsno svođenje na slikovnu i jezičnu elementarnost. Redukcija, međutim, ne proizilazi iz racionalističkih i analitičkih radnih procedura koje dominiraju pred-poezijom, nego iz zaokupljenosti fenomenom reprezentacije: *Stvorio sam dvadesetak svojih simbola, motiva. (...) Embrion je bio slovo B, na primjer, ne zato što sliči grafički, nego zato što je po*

elementarity. The reduction does not arise from the rationalist and analytical artistic procedures that dominate the pre-poetry, but from the absorption in the phenomenon of representation: *I created some twenty-odd symbols, motifs of my own. (...) The embryo was the letter B, for example, not because of the graphical similarity, but because it ranks second in my hierarchy. The first place belongs to the house, the basic element, the archetype of safety*, says Martek.

The post-poetry is formally marked by pictographs and image as the medium; conceptually, this is done by the author's aphorisms and paradoxes. Thus, to Martek, the post-poetry is *the liberty of being what I am*; it is *the articulation of the language of soul and rebellion*. On the other hand, his often quoted verses (*In order to be a poet / I have to overcome / the obstacles / go to Iceland / pick up the garbage from my street (...)*) is not just an ironic witticism or a reflection on poetry, but an expression of a paradoxical

važnosti za mene na drugom mjestu. Prvo je kućica, osnovni element, arhetip sigurnosti., kaže Martek.

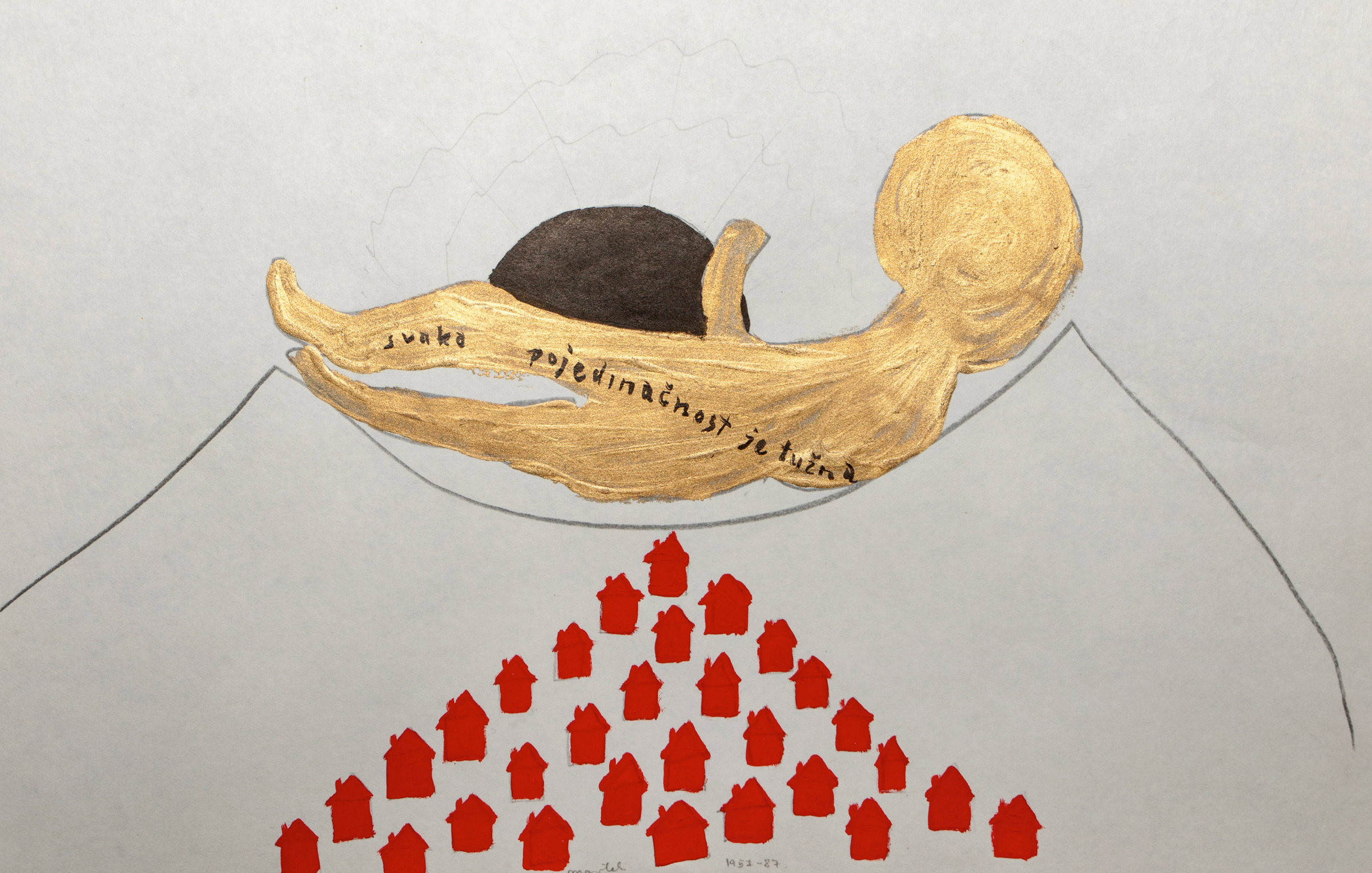
Post-poeziju formalno obilježavaju piktogrami i medij slike; konceptualno, autorovi aforizmi i paradoksi. Tako je post-poezija za Marteka *sloboda da budem ono što jesam*; ona je *artikulacija jezika duše i pobune*. S druge strane, njegov često citirani stih (*Da bih bio pjesnik / moram savladati / prepreke / Otići na Island / pokupiti smeće iz svoje ulice (...)*) nije samo ironična dosjetka ili refleksija o pjesništvu, koliko je izraz paradoksalnog stanja. Martekov paradoks, međutim, nije samo logički (*Ova rečenica je lažna*). U svjetlu post-poezije, niti, primjerice, psihoanalitička interpretacija ovih stihova - ona koja razlog odgađanja ne vidi nigdje drugdje nego u užitku samog odgađanja — ne pokriva njihovo značenje. Čini mi se da su Martekovi paradoksi prije religijskog podrijetla, jer sugeriraju da su neke stvari kontradiktorne i

state. Martek's paradox, however, is not only logical (*This sentence is false*). In the light of post-poetry, for example, even the psychoanalytical interpretation of these verses — the one that does not see the reason of postponement anywhere else but in the pleasure of the postponement itself — does not cover their meaning. It seems to me that Martek's paradoxes are of rather religious origin, because they suggest that some things are contradictory and logically inexplicable, they are either to be trusted or not. In the Zen Buddhism tradition, not doing is the highest form of doing; consequently, the postponement of writing the poetry is not the negation of writing, but its inexplicable affirmation. Island is just a linguistic figure, a trace in the Zen-garden. If image could really be the primary medium of post-poetry, as the artist confirmed to me during a conversation, then, regarding the fact that Martek turned to drawing in the moment when the focus should be on his own feelings, it could be said that post-poetry is more interested in the life of a soul (psyche)

logički neobjašnjive, njima se vjeruje ili ne vjeruje. U tradiciji zen-budizma, nečinjenje je najviši oblik činjenja; posljedično, odlaganje pisanja poezije nije negacija pisanja, nego njegova neobjašnjiva afirmacija. Island je tu samo jezična figura, samo trag u zen-vrtu. Ako bi matični medij post-poezije doista mogao biti slika, kako mi je umjetnik u razgovoru potvrdio, onda se s obzirom na činjenicu da se Martek crtežu okrenuo u trenutku kada se trebalo koncentrirati na vlastite osjećaje, može reći da je post-poezija zaokupljena više životom duše (psihe), nego umjetnošću ili društvom. Stoga post-poeziju obilježava svjedočenje (*Za mene je umjetnost svjedočenje. Svejdočiš ono što proživljavaš.*). I dok pred-poeziju određuje aktivna volja i razum, poeziju žudnja i sublimacija, post-poezija je ono područje Martekovog rada na kojem dominiraju ljubav, religijsko-duhovna tradicija, problemi oslobađanja, intersubjektivne komunikacije, suosjećanja itd. (Možda je post-

than art or society. Thus, the post-poetry is characterised by testimony (*To me, art is testimony. You testify of what you are going through.*). And while the pre-poetry is defined by the active will and reason, the poetry by yearning and sublimation, the post-poetry represents the area of Martek's work dominated by love, religious and spiritual tradition, problems of liberation, intersubjective communication, compassion, etc. (Perhaps the post-poet is close to Joyce's Stephen Dedalus, *a priest of eternal imagination, transmuting the daily bread of experience into the radiant body of everliving life*.)

But why is an image a more desirable location of a testimony, when, without a doubt, the testimony can be given in a text as well, as pointed out in Joyce's quote (namely, Stephen Dedalus is a poet). Why should the poetry be painted, drawn or assembled from pieces of pencils, glass, mirrors, etc.? There are at least two reasons, as it seems to me: because of the readers/beholders and in order to avoid


svaka pojedinačnost je tužna

pjesnik blizak Joyceovom Stephenu Dedalusu, *svećeniku vječne mašte koji svagdašnji kruh iskustva pretvara u blistavo tijelo vječno živog života.*)

No, zašto je slika poželjnije mjesto svjedočenja, kada se bez dvojbe svjedočiti može i u tekstu, na što ukazuje i Joyceov citat (Stephen Dedalus je, naime, pjesnik). Zašto bi se poezija slikala, crtala ili slagala od komada olovki, stakla, ogledala itd.? Iz najmanje dva razloga, čini mi se: zbog čitatelja /gledatelja, odnosno zbog izbjegavanja utabanih putova u recepciji umjetnosti u okviru institucije kako književnosti tako i umjetnosti.

U tekstu *What do pictures want?*, W.J.T. Mitchell se usredotočio na one aspekte slikovne reprezentacije koji problem tumačenja slike ili problem društvene moći slike ostavljaju po strani. Što slike znače i kako komuniciraju s nama, važno je pitanje, piše

the well-trodden paths in the reception of art within the framework of institutions of literature, as well as art.

In his essay *What do pictures want?* W. J. T. Mitchell focuses on those aspects of pictorial representation which disregard the problem of explaining the image or the problem of the social power of the image. What do images mean and how they communicate with us is an important question, Mitchell writes, but it is time we also asked ourselves what do images want. Instead of regarding them as mere mediators in conveying the meaning or as the instruments of power, we should perceive images as desiring subjects. After all, unlike texts, images are always somewhat alive, always somewhat personified through a person or a real event. Everybody knows that an image of one's mother in a photograph is not a live person, but they will nevertheless hesitate if it should be destroyed or thrown away. An image, or let's say, a photograph, preserves life, it is *a return*

Mitchell, ali je vrijeme da se pitamo i što slike žele. Umjesto da ih gledamo kao puke posrednike u prenošenju značenja ili kao instrumente moći, gledajmo na slike kao na želeće subjekte. Slike su, napokon, za razliku od teksta uvijek pomalo žive, uvijek pomalo personificirane osobom ili stvarnim događajem. Svatko zna da slika majke na fotografiji nije živa osoba, ali će svejedno okolišati oko toga treba li je uništiti ili baciti. Slika, recimo, fotografija čuva život, ona je *povratak života u neživuću supstanciju*, kaže Mitchell. U okviru zapadnoeuropskog racionalizma i prosvjetiteljstva ovakav je odnos prema slici najčešće bio proglašen nazadnjaštvom i atavizmom. Međutim, imenovali ga fetišizmom, totemizmom ili praznovjerjem, proglasili ga nepoželjnim ili gurnuli u stranu, naš odnosn prema slikama je očito psihološki determiniran i ne samo da nije nestao, nego se možda nije ni promijenio. Slike nas i dalje zadivljuju, zavode, plaše.

of life into a non-living substance, says Mitchell. Within the framework of West European rationalism and enlightenment such relationship towards an image was frequently referred to as backward and atavistic. However, no matter if we name it fetishism, totemism or superstition, declare it undesirable or push it aside, our relationship towards images is obviously psychologically determined and not only that it did not disappear, but perhaps it did not even change. Images still amaze us, seduce us, scare us.

Drawing an analogy between images and marginalised social groups such as Afro-Americans or women (*What do women, actually, want?*), Mitchell says that, unlike Afro-Americans and women, images can not express their desires, can not explain their social status. Maybe this is the reason, Mitchell claims, why we unconsciously feminised them, quoting art historian Michael Fried: *a painting... had first to attract beholder, then to arrest and finally to enthrall the beholder, that is a painting had to call to someone, bring him to a halt*

Povlačeći analogiju između slika i marginaliziranih društvenih skupina kao što su Afroamerikanci ili žene (*Što žene, zapravo, žele?*), Mitchell kaže kako za razliku od Afroamerikanaca i žena, slike ne mogu izraziti svoje želje, ne mogu objasniti svoj društveni položaj. Možda smo ih zbog toga, kaže Mitchell, i nesvjesno feminizirali, pa citira povjesničara umjetnosti Michaela Frieda: *slika... je najprije morala privući pažnju promatrača, zatim ga je trebala fiksirati u prostoru i konačno ga podrediti, odnosno morala ga je zavesti, zadržati i učiniti ga nesposobnim da se pokrene, kao da je začaran.* U svijetu muške, racionalističke i logocentrične dominacije slika je nizom analogija i asocijacija pridružena društveno inferiornim skupinama (žene, Afroamerikanci, djeca). Slika je nepouzdana, ambivalentna, zavodljiva, naivna, opasna, sumnjiva itd. i baš zbog toga, usuđujem se reći, Martek ju voli.

Jesu li, međutim, Martekovi piktogrami pokušaj da se slika tekstualizira, da se primjenom određenog broja distinktivnih znakova ona nekako privede u red? Za W.J.T. Mitchella, piktogram stoji na pola puta između riječi i slike. Piktogram je oblik prikazivanja koji nije ni jezični ni slikarski. Drugim riječima, hibridan je kao i svaki medij. Gotthold Lessing je na neki način prvi opisao logiku hibridne, piktogramske reprezentacije. Tvrdio je da slikarstvu nije svojstveno da priča priče i da time samo tone u grotesknu alegoriju. Skup idiosinkratičnih simbola i motiva koje Martek naziva piktogramskom abecedom i koje slika i crta od 1975. do 2005. nedvojbeno priča neku važnu priču, no zbog toga ne negira sliku, nego u područje jednog medija unosi virus drugog medija, destabilizirajući našu recepcijsku poziciju gledatelja/čitatelja. Martek se, u osnovi, prema medijima reprezentacije odnosi diletantski: crta i slika, jer ne zna ni jedno ni drugo, a kad treba

in front of itself and hold him there as if spellbound and unable to move. **In the world of male, rationalist and logocentric dominance, using a series of analogies and associations, image was associated with socially inferior groups (women, Afro-Americans, children). Image is unreliable, ambivalent, seductive, naïve, dangerous, suspicious etc., and due to those reasons, I daresay, Martek loves it.**

On the other hand, are Martek's pictographs an attempt of textualising an image, of applying a certain number of distinctive signs with the purpose of putting it in order? To W. J. T. Mitchell, pictograph is a half way between a word and an image. Pictograph is a form of representation, neither linguistic nor painterly. In other words, it is as hybrid as any other medium. Gotthold Lessing was the first to describe, in a way, the logic of hybrid, pictographic representation. He claimed that it is not typical for art of painting to tell stories and thus descend into a grotesque allegory. The set of idiosyncratic symbols and motifs Martek calls a pictographic alphabet and which he paints and draws from 1975 to 2005 without a doubt tells an important story. He does not negate the image, but introduces a virus of a medium into the area of another medium, destabilising our position of beholder/reader. Martek, basically, acts as a dilettante in relation to media of representation — he draws and paints, because he can do neither, and when he is supposed to write, he does not, claiming that he does, but actually doing something he knows nothing about. Martek, if I may paraphrase the title of an exhibition, simply avoids places where we expect him (*Come on, Martek, finally decide, are you a poet or an artist!*, the colleagues reproach him).

The desire of an image is neither the desire of its author, nor the desire of its beholder, nor the desire of figures, motifs and signs present in the image, as W. J. T. Mitchell says. Maybe, similarly to people, images do not know what they want, but it is not important, because the reason why the

pisati, ne piše, tvrdeći da piše, a zapravo, radeći ono o čemu nema pojma. Martek, da parafraziram ime jedne izložbe, jednostavno izbjegava mjesta na kojima ga očekujemo (*Daj se ti, Martek, već jednom odluči, jesi li ti pjesnik ili umjetnik!*, spočitavaju mu kolege).

Želja slike nije želja autora, niti želja promatrača, niti želja figura, motiva i znakova prisutnih u slici, kaže W.J.T. Mitchell. Možda kao i ljudi, slike ne znaju što žele, ali to nije važno, jer ono zbog čega je želja slike važna leži u naglašavanju promatračeve pozicije i prostora razmjene koji se otvara između njega i slike. Martek otvara taj prostor razmjene ne samo tako da ukazuje na imanentnu hibridnost svakog medija ili na zakrčene komunikacijske kanale unutar institucionalnog područja književnosti i umjetnosti, nego i tako da naglašava materijalni vid slike/pjesme. Da je slika prije svega materijalna pojava, da njezina

desire of an image is important lies in emphasizing the beholder's position and the area of exchange opening between him and the image. Martek opens this area of exchange not only by implying the immanent hybridity of each medium or cluttered communication channels within the institutional area of literature and art, but also through accentuating the material aspect of a painting/a poem. We are used to the notion of painting as primarily a material phenomenon, the notion of its being a physical object preceding both the text and discourse, but the notion that even a poem can have a body is something Martek brings to our attention through his drawings and collages, through the unusual renewal of visual poetry genre. It seems Martek was intuitively aware of something that seems so obvious today in the light of post-internet culture. Since poetry — the poetry positioned between the pre-poetry and post-poetry in Martek's opus — is realised through language, is constructed using the letters of the alphabet, the differentiating units forming a single

predmetnost prethodi i tekstu i diskursu, na to smo se navikli, ali da i pjesma može imati tijelo, to je nešto na što nam Martek u svojim crtežima i kolažima, u toj neobičnoj obnovi žanra vizualne poezije, skreće pozornost. Čini se da je Martek intuitivno bio svjestan onoga što se danas u svjetlu post-internetske kulture čini tako očitim. Budući da je poezija — ona koja u Martekovom radu stoji između pred-poezije i post-poezije — ostvarena u jeziku, da je načinjena od slova abecede, od razlikovnih jedinica koje formiraju jednu informatičku strukturu, moguće je reći da poezija na određeni način i u jednoj mjeri pripada mediju digitalne kulture. Riječi pjesme se u odnosu na sliku (pjesme) pokazuju kao neki unaprijed zadani algoritam koji se po potrebi može pojaviti u različitim medijima: u knjizi, na zaslonu kompjutora, televizora ili mobitela, na ulici itd. Kako piše Florian Cramer u tekstu *What is Post-digital?*, digitalno ne znači samo da je

informational structure, it is possible to say that poetry in a certain manner and to some extent belongs to the digital culture medium. Relative to the image (of the poem), the words of the poem seem as a predefined algorithm, which can, if need be, appear in various media: in a book, on a computer, TV or mobile phone monitor, in a street, etc. As Florian Cramer says in his text *What is Post-digital?*, digital does not only mean that something consists of ones and zeros (of electronic signal and non-signal) and as such is subject to computerisation: *(...) Roman alphabet is a digital system; Guttenberg's printing press is a digital system; piano keys are a digital system; the largest portion of Western music notation systems is digital.* Classic poetry, thus, has no body; it is an abstraction of language realised in various media (book, graffiti, speech etc.) in the form of a program or a procedure. Martek's drawn poetry is, on the other hand, a poetry that has its body (background, colour, trace of a pencil, piece of glass, mirror, pencil, etc.). It does not address only the mind of

nešto sačinjeno od jedinica i nula (elektroničkog signala i ne-signala) i da je shodno tome podložno kompjuterizaciji: *(...) rimski alfabet je digitalni sistem; Gutenbergov tiskarski stroj je digitalni sistem: klavirske tipke su digitalni sistem; najveći dio zapadnog glazbenog notacijskog sistema je digitalan*. Klasična poezija, dakle, nema tijelo, ona je apstrakcija jezika koja se kao program ili procedura izvršava u različitim medijima (knjiga, grafiti, govor itd.). Martekova crtana poezija je, naprotiv, poezija koja ima tijelo (podlogu, boju, trag olovke, komad stakla, ogledala, olovku itd.). Ona se ne obraća samo umu nego i tijelu gledatalja/čitatelja, jednokratno u javnom prostoru galerije ili u privatnom prostoru stana, svejedno. Svako njezino novo izlaganje/čitanje mijenja prostor relacije između tijela slike i tijela gledatelja s obzirom na prostor izlaganja, na postav izložbe, na izbor radova itd. U toj dvostrukoj varijabilnosti — nestabilnosti, ako hoćete — boravi, čini mi se, i

Martekova post-poezija. Osjećaji kojima je u jednom trenutku trebalo dati oduška nisu se u Martekovom radu mogli pojaviti nigdje tako kao u slici. Tako se još jednom slabo, ranjivo ljudsko tijelo umjetnika i gledatelja pojavilo u slici i uz sliku — taj prezreni medij modernog doba.

Vizija je u društvenim odnosima važna koliko i jezik. Slike se ne mogu svesti na znakove, na tekst. Martekovi piktogrami nisu tu da bi bili protumačeni. Oni su prije pokretači određenih emocija ili stanja. Ima tu nešto dublje, kako kaže Igor Zidić u tekstu *Martek, samotvorbeni rituali*. Možda se u opskurnosti slike krije njezina želja da ima ista prava kao i jezik. U tom slučaju, svaki naš susret sa slikom morat će računati s procesualnošću, osjećajima, nesigurnošću, s vlastitiom pozicijom — sa slobodom da budemo ono što jesmo.

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the beholder/reader, but his body as well, as a single instance in the public space of a gallery or in the private space of an apartment, wherever. Each new exhibition /reading alters the space of relation between the body of a painting and the body of the beholder with regards to the exhibition space, exhibition layout, choice of works, etc. In this twofold variability — instability if you wish — dwells, as it seems to me, Martek's post-poetry. The emotions that had to be vented at one moment could not appear anywhere else in Martek's work as they could in the painting. In this manner once again the weak, vulnerable human body of artist and beholder appears in the painting and besides the painting — the detested medium of the modern age.

For social relationships, the vision is as important as the language. Images can not be reduced to signs or text. Martek's pictographs are not here to be interpreted. Rather, they are instigators of certain emotions or states. There is something deeper here, as Igor Zidic says in his text *Martek, rituals of auto-creation*. Maybe this very obscurity an image in its way owns hides its wish to have the same rights as language. In that case, our every encounter with an image will have to count on processuality, emotions, insecurity, with our own position — the freedom to be what we truly are.

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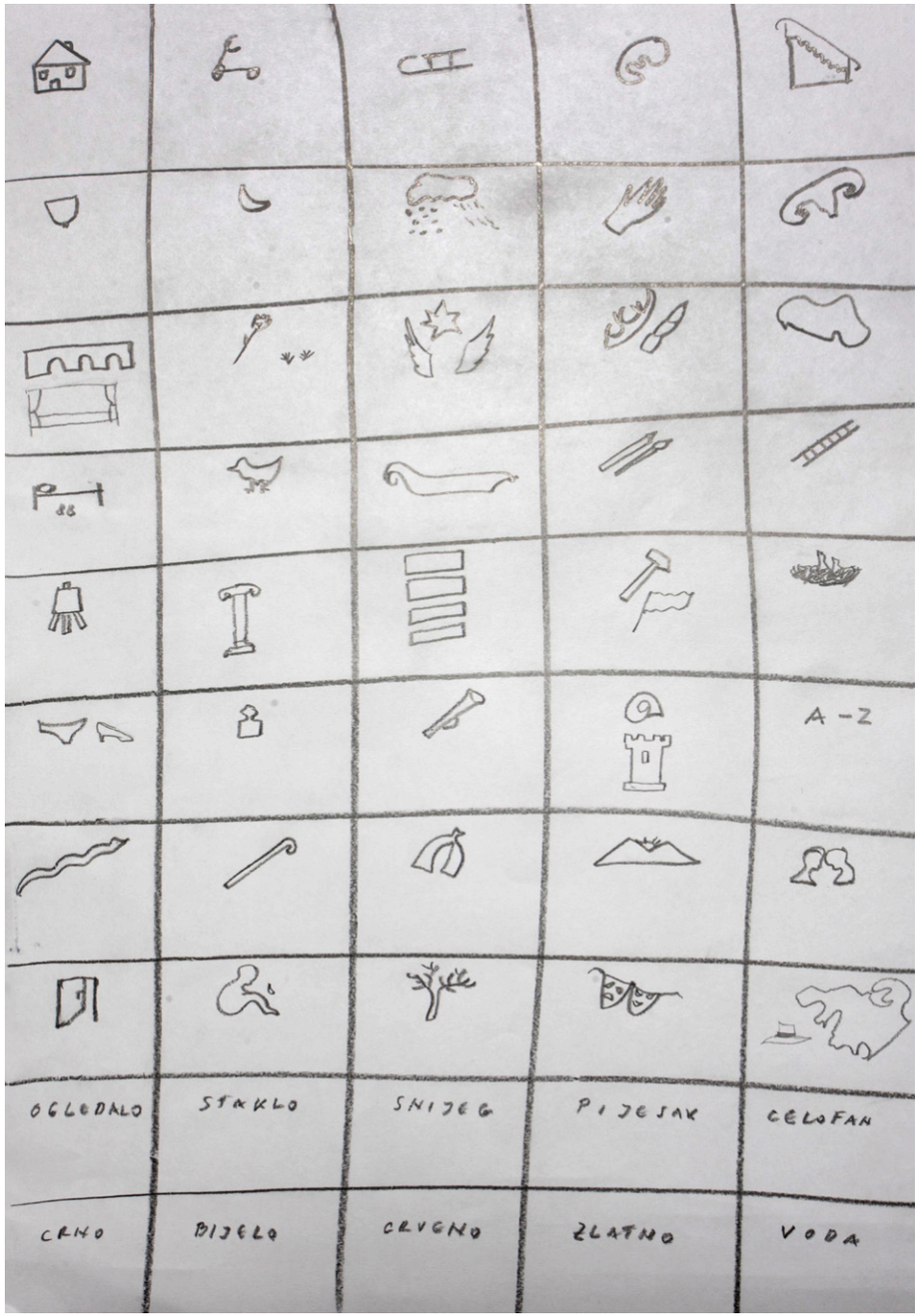

Vlado Martek je rođen 1951. u Zagrebu. Diplomirao je filozofiju i književnost, a izlaže od 1974. Konceptualni je umjetnik i pjesnik. Oblici umjetničkog rada obuhvaćaju akcije, slike, skulpture, publicistiku, murale, grafite, autorske knjige, poeziju, land art, grafike i fotografije. Autor je 22 samizdata, 5 knjiga predpoezije/poezije/postpoezije, 3 knjige eseja, 2 knjige teorijsko-filozofskih tekstova i 5 grafičkih mapa. Član je Društva hrvatskih književnika i Hrvatskog društva likovnih umjetnika. Martekovi se umjetnički radovi nalaze u najvažnijim domaćim i inozemnim muzejskim kolekcijama.

Vlado Martek was born in 1951 in Zagreb. He graduated philosophy and literature and has been exhibiting since 1974. He is a conceptual artist and a poet. The forms of his artistic work encompass art actions, paintings, sculptures, publicist writing, murals, graffiti, books, poetry, land art, graphics and photography. He authored 22 self-published works, 5 books of pre-poetry/poetry/post-poetry, 3 books of essays, 2 books of theoretical and philosophy texts and 5 graphic maps. He is a member of Croatian Writers' Association and Croatian Association of Artists. Martek's art is found in the most important Croatian and foreign museum collections.

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